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Globalisation of Indian Art: A Journey from Roots to Global Recognition

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Abstract

People have known for a long time that Indian art is creative and strong. The world's biggest museums, art markets that change all the time, and the digital metaverse have replaced temples and castles. This paper talks about how India's cultural traditions, both old and modern, have spread to other countries, gained new fans, and changed to fit a society that is becoming more globalized. For instance, Subodh Gupta's gigantic steel sculptures and the lovely Madhubani paintings are examples of how Indian art is similar to art from other regions of the world. This study looks into what makes it feasible for items to get to people all across the world. Some of these are the art world, groups of people from other nations, international shows, the internet, cultural diplomacy, and the history of colonialism. It doesn't hold back when it talks about how commercialization, cultural appropriation, and the loss of authenticity are bad. These are all difficulties and successes that have to do with the problems and successes. This research indicates that globalization can be good and bad at the same time. It does this by using case studies, cultural analysis, and examples from both fine art and folk art. It helps Indian art thrive and has an effect on people all around the world. But it's crucial to preserve its core concepts so that the need for recognition doesn't make it lose its traditions and what makes it special.

Keywords: Globalization, Indian art, cultural identity, diaspora, art markets.

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First of all, India's art, which encompasses textiles, wall paintings, stone carvings, and performances at festivals, recounts more than only the country's past. Indian invention showcases span a lot of ground. They have anything from cave drawings from long ago to electronic displays that people can touch (Mitter, 2007). Some of these worries are about religion, politics, and daily living. Globalization has changed a lot about how this art is made, seen, and enjoyed in the 21st century. In New York, Indian painters present their work next to those of prominent European artists. People in Tokyo can buy paintings on the internet. People in Tokyo come up with creative methods to leverage their skills to have more fun. This article talks about how something that was only known in a small area at first became well-known all across the world. This article talks about how the diaspora brought traditions to other nations, the historical interactions that made this possible, how digital platforms let rural crafts reach a worldwide audience, and how crucial it is to establish a balance between visibility and commercialization (Sen, 2022).

The word "globalization" didn't exist yet, but Indian art was already spreading over the world. Buddhism spread to China, Central Asia, and Southeast Asia. It brought in a lot of Indian symbols, like stupas, Bodhisattva statues, and lotus flowers. Guha-Thakurta (2004) says that the Ajanta murals inspired the cave art in Dunhuang. The styles of the Gandharan sculptures are similar to those from Greece, Rome, and India. During the Mughal period, it was easier for people from diverse cultures to meet and converse to each other. The famed Mughal miniatures were constructed by mixing Indian designs with Persian miniature techniques. People in Europe, Africa, and Southeast Asia bought Indian textiles because they thought they were the best. When British colonial power brought Indian art to European museums, it often lost its connection to its roots. Nayar (2013) says that people stole valuable items from temples and palaces and sold them as "primitive" or "exotic" antiquities, depending on where they

came from. Because of this exposure, a lot of people around the world saw the group, but it also produced challenges with ownership, representation, and context that are still going on.

People from India who live outside of India are thought to be one of the most crucial connections between India and the rest of the world today. They help people all throughout the world learn new things. Indian artists like Anish Kapoor in the UK have been able to share Indian philosophical ideas with people all over the world. The "void" in Advaita Vedanta (Anand, 2007) is one example of this. Bharti Kher uses bindis and Hindu symbols to combine feminist ideas with the identities of people who live in other countries (Subramanyam, 2015). Groups of expats do cultural things together on a regular basis in other cities. For example, Diwali in London and Navaratri in Toronto. These events keep folk and religious art alive in some places. Diasporic art is continually changing, yet it always incorporates elements of historical traditions and sensations of moving, being mixed, and finding one's own identity. There are more than one motive for this action, and one of them is to keep history alive (Kapur, 2000).

At well-known international events like the Venice Biennale, Art Basel, and Documenta, Indian artists have commented about caste, urbanization, and climate change (Dewan, 2012). The Kochi-Muziris Biennale has made India famous around the world as a place where artists can gather and converse. There is a lot of Indian art at both the British Museum and the Metropolitan Museum of Art. But they often have trouble dealing with the effects of colonialism that are still felt today. Chalo India! and Art Now are two modern art shows occurring on right now in Paris. India in Tokyo has shown that Indian art is more than just pretty (Chowdhury, 2015). It has shown that it is knowledgeable, strong, and cares about politics.

What digitalization does to globalization and how, in this digital age, geography doesn't matter anymore. Artists from India sell their work on sites like Jaypore (Suleman, 2022) and share images of it on Instagram. They also look at NFTs, which are tokens that can't be traded. Kumar (2018) says that Google Arts & Culture has put a lot of Indian knowledge online that anyone with an internet connection may access. These platforms do help individuals get stuff, but they also make things harder in other respects. People are worried about how Non-Fungible Tokens (NFTs) harm the environment, how artists should be paid, and how traditional crafters might use digital spaces (Main Tripathy, 2018).

Indian Artists Working the World Stage in the Present Day Politics, identity, and tradition are all things that modern Indian artists may use in ways that people from all over the world can understand. Subodh Gupta makes large sculptures out of regular steel flatware that talk about buying and moving things. Subramanyam (2015) says that Bharti Kher uses thousands of bindis to question gender and ritual. Nalini Malani looks at the link between violence against women and conflict using a mix of mythology and multimedia (Shah, 2017). Their art isn't "spiritual" or "decorative" Indian art; they want people all around the world to view them as important voices. People from all over the world have come to see folk and tribal arts like Gond, Warli, and Madhubani at the International Market for the Arts (Pande, 2014). People used to call these pieces "craft," but today they call them "fine art." This has brought attention to artists like Jangarh Singh Shyam from all over the world. But the rise in demand has also caused a lot of copies to be made. Because of this, the original writers don't always get enough attention or money. Dasgupta (2019) says that GI tags on painting techniques like Madhubani and Kalamkari help keep things real, even though people don't always follow them.

Fashion is an art form in India and all across the world right now. Fashion is a great method to show off Indian style. Some designers, including Rahul Mishra, Gaurav Gupta, Anita Dongre, and Sabyasachi Mukherjee, mix modern shapes with traditional textiles and embroidery (Roy, 2020). Indian fashion is popular all over the world because celebrities wear Indian clothes and Indian companies do business with companies all over the world. Many designers work with rural craftspeople to make beautiful clothes and promote ways of life that are good for the environment. The Indian Council for Cultural Relations (ICCR) and the Festival of India are two ways that the Ministry of Culture (2021) believes the government uses art as a kind of soft power. Working with UNESCO and digital archives makes it easier to keep the past alive for future generations. Chowdhury's Incredible India (2015) is a great example of a project that combines tourism with pride in one's culture.

We might lose something important because of globalization, which is one of the worst things that could happen. Cultural appropriation can change what symbols imply, standardization can make a place less special, and commercialization can take away what art signifies (Sen, 2022). Rural artisans don't always get paid enough or get the attention they deserve since the economy isn't fair. But curators and collectors do. The Future of Indian Art in a World That Is Becoming More Globalized: Indian art will change when new technologies like virtual

reality and artificial intelligence come out, as well as materials that are good for the environment. People can only achieve this if they are culturally responsible (Sharma, 2021). Everyone should be included, fair trade should be watched over, and everybody should follow the regulations. India's art, which comes from many different languages, castes, genders, and places, may be the country's biggest asset if you take care of it.

The Connection Between Gender, Education, Film, Collectors, and the Environment Art institutions like JJ School of Art and Shantiniketan have had an impact on the art world and on several generations of artists. They have helped artists meet people from various countries. Indian art has gained renowned around the world in part because of movies. For example, the beautiful settings in movies by Satyajit Ray and Sanjay Leela Bhansali (Ramaswamy, 2009). individuals believe that the art market is better off because private collectors and corporate foundations can make it more appealing to wealthy individuals. Sen (2022) says that Chhachhi and Bhalla say that eco-artists and indigenous innovators are now working on important topics like climate change and land rights. Subramanyam (2015) says that artists like Arpita Singh, Mithu Sen, and Nilima Sheikh are changing the way people all across the world think about gender. The Final Exam Globalization of Indian art is more than just delivering art to other countries; it's a lively conversation happening all around the world. It uses a wide range of media, from paintings in rural areas to installations in the metaverse, to move stories, histories, and identities across borders. This connects the globe to the area. Globalization could help people understand each other better and encourage creative fairness if it is done in a way that respects roots, makes sure everyone gets a fair share, and stays true to oneself. Indian art has traveled all across the world, which proves that there are no limits to creativity. But we have to keep culture pure.

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